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CHRISTINA PETROWSKA QUILICO: SELECTED REVIEW QUOTES FROM LIVE PERFORMANCES

One of 20 Can't-Miss Classical Pianists of 2014 – CBC Music

“A promethean talent”
“An extraordinary talent with phenomenal ability...dazzling virtuosity”
- *The New York Times*

“Dynamic...Dramatic...Profiled expressiveness.”
- *Los Angeles Times*

“Christina Petrowska...played Messiaen to perfection in the recital she gave at Carnegie Recital Hall. Her introspective approach to them resulted in interpretations filled with the shifting colors and moods that express Messiaen’s personal mysticism. In the three Debussy Preludes that concluded the program, Miss Petrowska was once again in a realm of exquisitely controlled sonorities – different from but not alien to Messiaen’s – that brought out the best in her. For an encore, she played Liszt’s ‘La Campanella’ and did it with beautiful clarity.

“Miss Petrowska is a pianist and musician of refreshingly unconventional taste and ability, and for those ready to appreciate her, she was a welcome treat.” – *Allen Hughes, the New York Times*

“Ten fingers that sound like 20...a student of Rosina Lhévinne, Miss Petrowska reveals her heritage promptly in the crystalline finger technique, the clean, crisp styling, the vibrant tone color and trills that border on the phenomenal.” – *Herald Tribune, Paris, France*

“Miss Petrowska, an excellent pianist, held the audience transfixed with Chou Wen-chung’s work. Miss Petrowska was coolness itself in getting the hardware into the piano and out again...in Messiaen, a feeling for the music’s reverent sobriety combined to produce an absorbing performance.”
– *Donal Henahan, the New York Times*

Fine Piano Recital by Miss Petrowska

“Christina Petrowska, the Canadian pianist who specializes in 20th century music, came to Alice Tully Hall to play Book Two of Debussy’s Preludes and works composed by Stockhausen, Boulez, Gilles Tremblay, Valentin Silvestrov and her husband, Michel-Georges Bregent. Since her debut here 11 years ago, Miss Petrowska has proved several times over that she is a pianist and musician of more than ordinary attainments. Thus, it came as no surprise that she played everything from Debussy to Bregent with care and perspicacity.” – *Allen Hughes, the New York Times*

“Students of the music department of the School of Performing Arts were soloists yesterday at Town Hall with an orchestra directed by Julius Grossman...Two pianists were heard: Christina Petrowska in Mozart’s Concerto in A (K. 488) and Murray Perahia in Beethoven’s Concerto No. 2 in B flat. The youngsters showed Promethean gifts in their imaginative solo work, and the capacity audience was enthusiastically appreciative.” – *Howard Klein, the New York Times*

“Christina Petrowska Quilico is the astonishing pianist and published poet and exhibited artist who is particularly gifted as an interpreter of the language of the moderns like Stockhausen and Messiaen, and who can control the Niagara of sound in a great Chopin Polonaise.” – *William Littler, Toronto Star*

“Her ability to weave webs of poetic pianism is intoxicating. There is color in every note, a brilliant performance.” – *Edmonton Journal*

Petrowska Plays Avant-Garde Piano

“There was a Canadian connection about the second Monday Evening Concert of the season at the Bing Theater of the County Museum of Arts. Its focus was Canadian-born Christina Petrowska, a pianist with a special knack for the avant-garde. Rarely does one hear its repertory presented with such dynamic flexibility, dramatic flair and profiled expressiveness. A particularly fine demonstration of these qualities came with Miss Petrowska’s performance of ‘Affetuoso’ by Luis de Pablo. She played it with the sweep one would expect in pieces by Schumann, which, incidentally, Pablo’s series of vignettes resembled at times. ... There was also a piano piece by a female composer from Montreal with the colorful name of Micheline Coulombe-Saint-Marcoux. Her “Assemblages” harked back at times to French Impressionism, in particular to Debussy’s ‘Feux d’Artifice’, which should give an idea of the type of bravura involved. For warming up, Miss Petrowska had chosen ‘Tropé’, the second ‘formant’ of the Piano Sonata No. 3 by Boulez. This, too, was given remarkable treatment.” – *Los Angeles Times*

Piano Ecstasy – Soundstreams Concert featuring 8 pianists on 6 pianos (Shostakovich: *Concertino for Two Pianos*)

“The Cage was followed by the Shostakovich brilliantly performed by two of the great pianists of our time, the Gryphon Trio’s Jamie Parker and the wonderful Christina Petrowska Quilico, still as devoted to new music as ever.” – *Robert Harris, The Globe and Mail*

“Parker and Petrowska Quilico delivered its brightly coloured singing lines with zest, alternating melodic treble and rumbling clef parts, tentative, then dancing into the manic, goofy, dissonant zone of Shostakovich’s signature ‘run as fast as you can, you can’t catch me I’m the ginger-bread man,’ flights that also made me laugh.” – *Stanley Fefferman, OpusOneReview*

Visions: Rhapsodies & Fantasias – Concert launching Centrediscs CDs of the piano music of Constantine Caravassilis

“Quilico’s playing was superb throughout the evening, encouraging the audience to demand an encore at the end of *Shadow Variations* and again at the conclusion of the concert. She embraced each of the influences Caravassilis projected in his scores with evident ease, displaying sheer pianistic virtuosity.” – *Justin Rito, I Care if you Listen*

« Les doigts de la pianiste se promènent délicatement sur l’ébène et l’ivoire du Steinway avant de laisser l’ombre en question grandir, lentement mais sûrement, jusqu’à engloutir la salle entière. Servie par une technique irréprochable, la première partie se clôt sur les applaudissements nourris du public.... Une réussite totale. » – *Benoît Gheeraert, Le Métropolitain*

Rivers – Toronto Dance Theatre’s world premiere of dance work by Christopher House, to excerpts from Ann Southam’s *Rivers*, played live by Petrowska Quilico.

The presence of internationally acclaimed pianist Christina Petrowska Quilico... was a breathtaking addition to the visual and aural feast. With a powerful yet demure grace she took her position stage left with an intense aesthetic authority and flawless skill, both dividing and merging the viewer’s attention to the panoply of detail that both electrified and haunted the stage as bodies moved with close attention to a score that House feels demands that artists must ‘be very present in the moment.’ Petrowska Quilico’s black gown was a dazzling touch that bespoke the simple glamour of a skilled musician immersed in the timelessness of great art and artfulness as she masterfully followed the multiple pages distributed like over-sized maps above her hands.” – *David Bateman, Bateman Reviews*

“Under her fingers, the keys are like a riverbed, and the rhythm of her playing is like the tide’s ebb and flow. In the same way that water erodes stones, the same way dancers’ soles strike the stage, Christina Petrowska Quilico’s fingers strike her piano. Quilico’s commitment to the performance has inspired the dancers as well. . . .” Her work on the piano influences us to take the choreography to another level. . . . Her inspiring technical ability, along with her relentless work ethic, encourages the dancers to do the same- but with movement.” – *Here Magazine, Fredericton NB*

“Christina’s presence is integral to the work. You see her hands the whole time. As well, the live accompaniment affects the dancers’ ability to be invested in the moment. . . . Christina is such an extraordinary artist. When she came to play, the dancers were practically in tears.” – *Christopher House, choreographer.*

In Memoriam: To the Victims of Chernobyl by Larvsa Kuzmenko and Glass Houses No. 12 by Ann Southam at Concert of Women Composers, presented by the Association of Canadian Women Composers

“Quilico delivered a powerful performance of this atmospheric and complex piece, making the most of its programmatic aspects. She reappeared at the end of the concert to play a work by the only composer posthumously represented, Ann Southam, whose mesmerizing jazzy twelfth piece in her famous *Glass Houses* series proved to be an impressive feat of endurance and concentration.”

– *Dorothy De Val, Bulletin of the Heliconian Club, reprinted in the e-Bulletin of the Association of Canadian Women Composers, Spring/Summer 2014*

Canadian Pianist and Composer Pull Us Under, Happily So (CD Launch of Ann Southam’s Pond Life, May 2009)

“If the essence of poetry is controlled repetition and variation, then last night's performance by Toronto pianist Christina Petrowska Quilico at the Glenn Gould Studio was musical poetry at its finest. Quilico has made a career of championing the work of Canadian creators. Veteran composer Ann Southam couldn't hope for a finer advocate as the pianist laid out her 90-plus-minute suite *Pond Life: Ponds, Creeks and a Noisy River* with elegance and clarity. . . . It was a truly magical experience.”

– *John Terauds, Toronto Star*

Excerpted from *Sound Mind: A Classical Music Blog* – <http://thestar.blogs.com/soundmind>

“Last night's performance of Ann Southam's *Pond Life* by Christina Petrowska Quilico at the Glenn Gould Studio reminded me of the beauty of simplicity. It also reminded me that, although frequently not as friendly on the surface as the canonical classics, new ‘serious’ music can be beautiful as well as potent.

“Quite frankly, I've heard a lot of new music that's made me grind my teeth. I begin to think that the emperor of serious new music has no clothes. Then I go to hear a fine pianist perform a fine new work, and, suddenly, the emperor is standing before me in a shimmering robe. I am forced to bow and acknowledge the splendour of it all.

“But that wasn't the true source of my pleasure last night. What really got me high was how simple brush strokes can define a great canvas; how seemingly simple and meaningless patterns of notes can, with repetition at the hands of a careful and disciplined interpreter and with a receptive ear, add up to a powerful aesthetic experience.” – *John Terauds, Toronto Star*

Christina Petrowska Quilico, Pianist (Opening of Recital Hall at York University, 2006)

“The evening ended with the world premiere of *Eclipse*, a concerto for piano, 10 instruments and voice by York alumnus David Mott. Written in three movements that weave into each other, and conducted by professor Mark Chambers, *Eclipse* was a showcase for the considerable talents of Christina Petrowska Quilico at the piano...There was a buzz of anticipation in the scarlet-painted lobby before the gala began, and there were even wider smiles afterward.” – *John Terauds, Toronto Star*

Rivers by Ann Southam: (CD Launch Concert – May 2005)

Going with the flow

“Ann Southam... made a big splash on Tuesday night at Toronto's Music Gallery, thanks to pianist Christina Petrowska Quilico, who dove into the first complete performance of Southam's *Rivers* with rare intensity and commitment. *Rivers* was in the right hands. Petrowska Quilico knows this music – all million-or-so notes of it – backwards and forwards: She's recorded the whole thing for a set of CDs co-produced by the CBC and the Canadian Music Centre, recently released on the Centrediscs label. More important, she knows how to draw forth all of the colour and expression that Southam has put in her score.” – *Colin Eatock, Globe and Mail*

“I like Christina Petrowska Quilico's “go big or go home” attitude to the piano recital, and was particularly happy to hear that she is performing Ann Southam's complete *Rivers* cycle at the Music Gallery.... Petrowska did an exceptionally beautiful job of the slow pieces, casting a spell with her quiet, bell-like sound. I also liked the strong, confident flow she gave not just to the fast pieces, but also the slow fast ones.

“Quilico arranged them in groups that provided contrasts of tempos. But during the last piece one felt, not a heroic sense of arrival or a sense of triumph over adversity, as one would in a traditional symphony, but a sense of peace in the journey itself. Although this last piece - the final one of the cycle, in fact - was the longest, I kept hoping it would never end.” – *Tamara Bernstein, National Post*

Pierre Boulez Honoured For Contemporary Composition (Glenn Gould Prize, 2002)

“Toronto pianist Christina Petrowska Quilico opened the program with the Piano Sonata No. 1 (1946) ...Highly cerebral and calling for a huge variety of articulations from the pianist (which Petrowska Quilico certainly supplied), the sonata also exploded with colour and energy.” – *William Littler, Toronto Star*

Larysa Kuzmenko Concerto (1996):

“...classically virtuoso performance by soloist Christina Petrowska Quilico. Kuzmenko returned to the grandiose gestures of the romantic piano concerto.” – *Elissa Poole, Globe and Mail*

“...broad, sweeping gestures and strong melodic profile of a concerto in the romantic tradition. With the considerable help of its soloist, the nimble-fingered Christina Petrowska Quilico, it was the undoubted hit of the evening.” – *William Littler, Toronto Star*

Alexina Louie Concerto:

“That able champion of the contemporary keyboard literature, Christina Petrowska Quilico, applied the proverbial hammer and tongs to a piano part full of cluster chords, glissandos and runs, surrounded by enough orchestral goings-on in rapidly changing metres to keep conductor Alex Pauk working overtime.... The concerto in its deliberately big-boned, splashily and often exotically (complete with lion's roar and Chinese gongs) scored...it has life, color and drama enough to keep the ear wondering what is going to happen next.” – *William Littler, Toronto Star*

“The pianist, Christina Petrowska Quilico, gave a committed reading of the virtuoso solo part, which makes some fairly athletic demands of the performer.” – *Robert Everett-Green, Globe and Mail*

Ligeti Etudes

“Petrowska closed her collection (etudes) with the sparkling toccata... her flying fingers did complete justice to the technical demands of the music, but even more exhilarating was the way every moment sang and danced in her inspired performance of the Etudes.” – *The National Post*

“Christina Petrowska Quilico played one of Liszt’s idiomatic piano transcriptions, “Rigoletto. Paraphrase de Concert”. Petrowska Quilico cast a melodic spell. Her crisp technique and assured vitality swept us through to the bravura climax of the music.” – *The Tribune/Welland*

Contemporary piano music premiered

“One of the most interesting and complex of the day’s musical events was the recital of contemporary piano music given by York University Music professor Christina Petrowska at the Glenn Gould Theatre. Petrowska’s program was absolutely uncompromising in its technical and musical demands. Petrowska has a special gift for contemporary music and well deserves her international reputation as one of its foremost interpreters.” – *The Toronto Star*

Varied viva virtuosi...

“The program began with a slap-bang performance by the amazing pianist Christina Petrowska of the 1979 *Winnsboro Cotton Mill Blues* by the American composer Frederick Rzewski. This is action music in spades, blending mechanical sounds with a whiff of Gershwin and a lacing of jazz.” – *The Toronto Star*

Minimalist Music, Marvellous Effect

“Violinist Marie Bérard and pianist Christina Petrowska’s performance of Part’s *Fratres* was the most assured collaboration of the evening. Petrowska, meanwhile, outdid herself in her exhilarating performances of Southam’s *Rivers No. 8* and *Glass Houses*. Petrowska, who appears to have tendons of steel, held the listener suspended in an eternal, shimmering present. I especially loved the way *Glass Houses* reached a “white-hot” stage, where the right hand seemed to be “speaking” in an unknown, joyous tongue.” – *Tamara Bernstein, Globe and Mail, 1993*

Piano recital a delight

“Christina Petrowska chose to emphasize the coloristic range the piano is capable of producing in a sensitive and meticulously-executed recital at last night’s WSO New Music Festival offering. Petrowska had an absolutely clear way with the music in the comfortable sorting out of the many fearsome technical demands.” – *Winnipeg Free Press*

“Often, New Music is better composed than played. This was never the case with Petrowska, an extraordinary pianist. Hers was the most tightly focused and consistent night of the festival. It must be tempting for someone with level of skill simply to coast on flash – to master the pieces technically and leave it at that. Instead, that’s where Petrowska starts, moving from technical mastery (mystery) to explore the emotional life of each work with great determination and joy.” – *Border Crossings*

Something for everyone in recital

“For all her dedication to new music Petrowska is even more committed to quality, both in her playing and her programming...there was something for everyone, and it’s hard to imagine a music lover of normal sensitivity who would not have found the recital exciting.” – *The Ottawa Citizen*

Female composers

“Christina Petrowska Quilico brought her intuitive mastery of the keyboard to bear with great success in a performance of Alexina Louie’s *Star-Filled Night*, a shifting turbulence of sound reflected an excited

auditory imagination. Barbara Heller, whose *Anschlusse*, splendidly played by Christina Petrowska Quilico displayed a consistent and even thoughtful idiom, full of agreeable sonorities, and featuring almost Chopinesque figurations as a linking device between sections.” – *The Toronto Star*

One Tough Program

“Petrowska is a formidable musician with a national following on both new-music and more mainstream concert circuits. Petrowska’s choice of works spanned a wide field, from Frederic Chopin to Frederick Rzewski, from Olivier Messiaen to Art Tatum. The connecting thread lay in the readiness of each composer to tax the player’s technique to the utmost, without sacrificing serious musical purpose. In other words, it was one tough program. Petrowska had to be admired for her guts, as well as her fingers, as she tore through one note-clotted score after another...she seemed to put the manual engineering quite out of mind, and filled the music with impetuous energy.” – *Robert Everett-Green, Globe and Mail*

Canadian Pianist Evokes Varied Modern Influences

“Christina Petrowska, a Canadian pianist, presented a program of contemporary music at Merkin Concert Hall. It was an evening full of worthy composers. Each half of the program ended with a score that evoked Minimalism. Frederic Rzewski’s *Winnsboro Cotton Mill Blues* began with thundering forearm clusters and roaring blasts of sound, then mutated into Mr. Rzewski’s typically witty play on vernacular influences. The concert began with the deliciously titled *Six Ings* of Henry Cowell, gracious music by a composer well worth serious revival...” – *John Rockwell, New York Times*

Viola and Piano...Neal Gripp and Petrowska Quilico

“Christina Petrowska’s participation displayed some of the most committed, most polished and most musical playing I have heard...” – *The Ottawa Citizen, Jacob Siskind*

Pianist transmits deep feeling

“Christina Petrowska has earned herself the enviable reputation of being Canada’s leading interpreter of contemporary piano music. She offered a recital of U.S. piano works...At her best, this enterprising pianist communicates her deep feeling for the music she performs. This particular passage was delivered with an intensity and sensitivity that raised the entire recital far beyond the ordinary.” – *Ottawa Citizen*

“Some pianists simply play their music and hope someone will listen. Canadian pianist Christina Petrowska, who has a reputation for wringing every ounce of excitement out of the 20th century in which she specializes, plays her music and pretty much demands that you listen...the Debussy was fluently expressed and the Gershwin rhythmical and articulate.” – *The Montreal Gazette*

150e concert de la SMCQ, Petrowska, remarquable

«N’eut-été de la remarquable présentation de la merveilleuse pianiste canadienne Christina Petrowska. Mais est-il vraiment nécessaire de détailler les oeuvres quand l’interprétation nous donne le sentiment qu’elles ont été magnifiquement servies. Il faut ranger Christina Petrowska parmi les interprètes de grand talent qui possèdent ce qu’il faut d’intelligence, d’imagination, de sensibilité et de maîtrise de l’instrument pour nous faire aimer la musique qu’ils jouent.» – *Le Devoir*

«La virtuosité pianistique de Christina Petrowska (le mot “virtuosité” étant pris ici dans son sens la plus noble)... La concerto de Luis de Pablo...ici encore, suprême virtuosité de Christina – mais aussi musicalité.» – *Claude Gingras, La Presse Montreal*

«l’éblouissante participation de la jeune pianiste canadienne Christina Petrowska qui avait s’acquitter de la tâche difficile de jouer deux œuvres difficiles de l’Espagnol Luis de Pablo. Toute musique que touche cette remarquable pianiste, peu importe ses exigences techniques ou l’hermetisme de son langage, prend sous ses doigts une forme et un relief exceptionnels. Dans son concerto, Luis de Pablo connaissant les

dons de son interprète qu'il qualifie avec raison de 'merveilleuse pianiste' a multiple comme à plaisir les difficultés de toutes sortes, dont une imposante cadence centrale, se doutant bien que pour Mme Petrowska, il n'y a rien d'impossible. Il en est résulté que son oeuvre s'impose d'abord comme un véhicule pour virtuose dont la partie soliste.» – *Le Devoir*

“The real highlight of the evening, to my mind, was a performance by an outstanding Canadian pianist by the name of Christina Petrowska, who, as the special guest soloist, played the Pollack Steinway piano as if she were possessed by a music demon. Both the *Affettuoso*, for solo piano, and the *Concierto de Camara*, for piano and chamber ensemble seem to have been written with Petrowska's special talents in mind...the latter is in fact dedicated to her. They require an easy grasp of the complete keyboard, a tremendous fluency of finger technique and a wide dynamic range...The *Concierto*, a world premiere, is an effective composition, especially when it is placed in the expert hands of this soloist.”

– *Montreal Gazette*

Petrowska Brégent's piano playing poetic, solo performance exuberant

“One of the brightest young pianists ever to grace an Edmonton stage...and it showed in this extraordinary concert. She has an intuitive understanding for any composer she cares to play. There is maximum clarity and intensity. She graces every nuance with a delicate touch, never missing a note. Her chording is strong and her ability to weave webs of poetic pianism is intoxicating. There is color in every note...The playing had transparent lightness and a wide range of dynamics, her rubatos perfectly gauged. She paints her canvas with pastels, adding prime colors to fully express the impressionism intended...Chopin's *Andante Spianato and Grande Polonaise, op. 22* concluded an absolutely compelling concert. Here the artist displayed romantic pianism of the sweetest kind, evenly weighted and colored beautifully. For an encore she tossed off *La Campanella* by Franz Liszt with virtuosic panache.” – *Edmonton Journal*

Dazzling

“Pianists of extraordinary talent, such as Christina Petrowska, spend a large part of their early lives perfecting technique...Miss Petrowska, a Canadian with a phenomenal ability to play the most difficult music cleanly, gave a demonstration of her achievements at Carnegie Recital Hall. A product of the Juilliard School who studied with Karlheinz Stockhausen and Gyorgy Ligeti in Europe, Miss Petrowska built most of her program around fiercely difficult contemporary works. She has fingers that work like chrome-plated pistons, and her high-seated position let her bring pulverizing power to bear.”

- *Donal Henahan, the New York Times*

«En première partie: cette extraordinaire jeune pianiste canadienne spécialisée dans la musique actuelle, Christina Petrowska...Mme Petrowska mobilize le clavier, d'une extrémité à l'autre, avec une force indescriptible.» – Claude Gingras, *La Presse, Montreal*

“The pianist was the non-pareil Christina Petrowska...my admiration for Christina Petrowska knew no bounds... I marveled at the way she put across the pieces...She is one of the most accomplished pianists and musicians this country has produced.” – *Eric McLean, The Montreal Star*

«Au debut du programme, nous avons revu cette remarquable interprète du piano contemporaine qu'est Christina Petrowska...il trouverait difficilement une interprète plus engagé que Christina Petrowska.»

– *Le Devoir*

Spectacular labor by pianist Petrowska

“...the listeners had a chance to hear some spectacular playing and to witness more hard labor in 90 minutes than many would undergo in several weeks.” – *Globe and Mail*

“Christina Petrowska Quilico is one of the absolutely best young pianists. She has both greatest imagination and pianistic technique and a most exceptional artistic sensibility.”

– Gyorgy Ligeti, *composer*

“Christina Petrowska Quilico was the pianist. Her technique was flawless, her rapport with the orchestra was unquestionable and the power was there.” (Gershwin’s *Rhapsody in Blue*) – *Riverside Press, CA*

“...One of the brightest (young) pianists ever to grace an Edmonton stage. She has an intuitive understanding for any composer she cares to play...always there is maximum clarity and intensity. She graces every nuance with a delicate touch, never missing a note. Her ability to weave webs of poetic pianism is intoxicating. There is color in every note, a brilliant performance. Chopin’s *Andante Spianato* and *Grande Polonaise* concluded an absolutely compelling concert. Here the artist displayed romantic pianism of the sweetest kind, evenly weighted and colored beautifully. For an encore she tossed off *La Campanella* by Franz Liszt with virtuosic panache.” – *The Edmonton Journal*

«Christina Petrowska est l’interprète fervente de la musique contemporaine..Cette jeune artiste présente des dons exceptionnels de technique pianistique en plus d’être douée d’une rare musicalité.»

– Renee Maheux, *Chronique de Paris*

Débuts remarqués à Paris

«Considérée par Gyorgy Ligeti comme ‘la plus grand pianiste de sa génération,’ la jeune artiste canadienne, Christina Petrowska a donné, hier soir, un unique récital au Centre Culturel Canadien. Outre une surprenante virtuosité, Christina Petrowska sait imprégner les compositions contemporaines, souvent dépourvues de thème mélodique, d’une rare sensibilité.» – *Le Soleil*

No secrets held from brilliant young pianist

“The feature of this concert I will remember most vividly is the playing of Christina Petrowska...she performed with extraordinary control of the instrument...” – *The Montreal Star*

«L’effet produit par ces trios œuvres dit assez, je pense, les exceptionnelles traductions qu’elles ont reçues hier soir. Christina Petrowska, jeune pianiste Canadienne, a montré sans aucun doute possible qu’elle est une extraordinaire spécialiste de l’injouable musique actuelle pour piano, c’est-à-dire qu’elle possède non seulement les doigts mais encore le cerveau pour maîtriser tout cela. Il était d’autant plus étonnant de trouver tant de force et d’assurance chez une aussi petite personne.»

– Claude Gingras, *La Presse, Montreal*

«Petrowska n’a pas seulement été très à l’aise au niveau de la technique pianistique: a tout moment, elle a fait corps avec la musique, pénètre d’instinct la matière sonore qui prit l’aspect d’un grand raz de marée.»

– *Le Devoir*

“The first half of the evening was given over to Messiaen’s *Vingt Regards sur l’Enfant-Jesus* in a fantastically brilliant interpretation on the piano by Christina Petrowska. This young pianist revealed a command of touches and tonal colors...it was as if interpreter and instrument were fused together in one communing emotional experience. Such technique, even in these days when technical wizards are a dime a dozen, is rarely encountered.” – *The Ottawa Journal*

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More info & CD Orders: <https://christinapetrowskaquilico.com>